

## On Shi Hu's Artwork: Running with Bound Feet.

裹脚女人的奔跑——關於石虎藝術的思考

*Painter,*

Hunan Art Publishing House, 2(1), p8, p22, 1986.

《畫家》，湖南美術出版社。

It presents an in-depth study of the four main periods in Shi Hu's artworks after brief examination of Chinese figurative brush-ink painting phenomenon during the early 1980's.

The African period involves the exploration of the unity of classical freehand-brush-ink rhythm with classical oil painting motion. The Xi-Shuang-Ban-La period applies the natural textures and veins into the figure contextual dimension, which abandons classical brush-ink life-spirit. The Silk-Road period shows its art innocence between eastern mystery and western modern perception. The Synthesis and Recoil period reveals his strong art gift involving the formation of his style in Chinese art history.

The last part of this article emphasizes the comparison of Su Hu with other great Chinese contemporary artists' figurative brush-ink work from Zhou Sicong and Li Shinan.

Finally, he states that Shi Hu is striving hard in the procession to the innovation of Chinese contemporary brush-ink painting, which proceeds like a woman with bound feet.

# On Shi Hu's Artwork: Running with Bound Feet

## 裹腳女人的奔跑——關於石虎藝術的思考

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In the Chinese art of 1980s, intense competition lay within concepts. The artistic character of an era is forever the character of young artists, who decide to rejuvenate Chinese culture by destroying previous art idols, updating spirits, awakening themselves, meditating upon history and looking into the future. Let's peep into the realm of Chinese figurative brush-ink painting, which is at the nearly self-closed phase, among which, after Zhou Sicong, Lu Chen, Li Shaowen, Li Shinan and Shi Hu, etc., persons with individuality, enter middle age, a batch of young artists like Chen Qin in Nanjing, Li Jin in Tianjin Zheng Zhongbin in Zhejiang, Tian Liming in Beijing, etc. have gradually shown their appearance. Middle-aged artists are at the nearly self-closed phase of Chinese figurative brush-ink painting, i.e. the transition period of traditional and new art; in which, reform, pain and the difficulty of Chinese figurative brush-ink painting can be imagined. As Shi Hu said: "Reform of Chinese brush-ink painting is like running with bound feet." However, their footprints are kindly left in the history. The young generation undertakes the mission to establish new genres; however, the trace emerging now hardly indicates that they have freed themselves from the approach of Chinese traditional brush-ink painting. Among the youngsters, some fortunate geniuses will probably be the founders of novel brush-ink genre as time elapses; only some unfortunate sages will probably act as the real intermediates between the edge of Chinese traditional brush-ink painting and innovatively timely ones.

Youngsters are progressing, though their directions are unpredictable, and they need support; the middle-aged strive continuously, whether their achievements are remarkable or not. They should be evaluated so we can see various levels of the closed-period of Chinese brush-ink painting from different perspectives. The review of an artist's experience is not to highly praise him/her; there is no direct relationship between them, everybody frankly leads his/her own way. and every road leads to Rome.

八十年代的中國畫壇，激烈的競爭取決於觀念。時代的藝術性格永遠是年輕人的性格。有志振興華夏的藝術家們，正在摧毀昔日的藝術偶像，更新精神，覺醒自我，思辨歷史，展望未來。窺視接近自我閉合階段的中國畫人物領域，在這之中，繼周思聰、盧沉、李少文、李世南、石虎等一批具有個性者步入中年後，南京的沉勤，天津的李津，浙江的鄭重賓，北京的田黎明等一批青年畫家正逐漸顯出自己的面貌。中年一輩藝術家處在中國畫接近自我閉合階段，即傳統與新藝術的間接期，其中國畫的革新、痛苦與困難是可想而知的。正如石虎所說：“中國畫的變革，就如裹腳女人的奔跑。”但是歷史還是有情地留下了他們的烙印。青年一輩肩負着創立新藝術的使命，可目前所呈現的痕迹還很難說他們已跳出中國畫的邊緣。青年人中，也許一些有幸的天才，在時間往後的推延中將是新藝術的締造者；也許一些倒霉的智者，才會非常及時地在中國畫的邊緣與新藝術之間扮演名副其實的過渡者。

青年人正在發展，雖方向難以預測，但需扶植與支持；中年人不斷拼搏，不管成效的厚薄，也有待評價與回顧，從而使我們能從不同的側面看到中國畫閉合期的各個層次。回顧一個畫家所走過的路，并非推崇其人，這之間並無直接的關係，各人真誠的走自己的路，條條道路通羅馬。

中國畫發展到今天，已無非此即彼的標準，一千多年來統治中國畫壇的文人畫大寫意美感已面臨着新的挑戰，有繼續把它推向極致者；有以各種方式超

Today, there is no absolute standard for Chinese brush-ink painting. The aesthetic impression of freehand-brush-ink scholar painting has dominated the Chinese art for over the last thousand years and are now facing tough challenges. Some push it towards the ultimate; others transcend it in various ways and devour the aesthetic impression of freehand-brush-ink work with a wide range consciousness. The artwork of Shi Hu (a middle-aged artist) several years ago has indicated traces of the latter.

Shi Hu's masterpiece is always a piece of blank paper before he begins to draw. The piece of blank paper contains perfect conception and persistent pursuit of Shi Hu. The piece of blank paper is the base of all tangible objects and the source of artistic life, endlessly creates and extinguishes the rhythmic pulse to make it hollow; time blends, permeates and disappears inside its shape.

There are four green streams in Shi Hu's world. In the first green stream (African sketch period), the aesthetic impression of freehand-brush-ink work with celestial and mercurial ink whirls, African local conditions and customs and girl's lingering affection ripple, classical hue and elegant shadow in Western art are reflected. In 1978 Shi Hu swallowed the nutrition of Non-European art. In the air during the return flight, he was ashamed of his clumsy and monotonic work. He realized that the art in the 20th century have multi-resources and are contradictory; the Chinese brush-ink painting in 1980s should strive for a combination of Chinese and Western styles and use the skills in Western painting as reference to sublimate tradition. He believes in the idea of Lu Xun that there has been no so-called pure Chinese brush-ink painting since the Six Dynasties, and thinks that the pursuit of the nature of Chinese brush-ink painting, the purity of tradition and the advocate of separation of Chinese and Western styles denies tradition indeed, for Chinese art history has continuously assimilated alien cultures. During the integration process, the inherent soul and blood of the Chinese nation will never disappear.

Hereafter, when he returned to China and sorted out his works, he contained the aesthetic sense of European classical oil painting in Chinese brush-ink work. He expressed his feelings towards a healthy body, naivety, grace and aliveness of African people by pungent, vigorous and powerful image effects through use of the peacock hairbrush. It can be seen in Girl and Goat, Drawer of Water, as well as Maiden etc. in his Collection of Sketches in Africa.

In Shi Hu's second stream (the Xishuangbanna period),

越者，逐漸以多樣性美感吞噬大寫意美感。中年畫家石虎早幾年的藝術創作中曾表露出點滴後者的迹象。

石虎的本作往往是他提筆欲畫前的一張白紙。這張白紙包孕着石虎完美的構思、執著的追求。這張白紙是所有有形實體的基礎，是藝術生命的源泉，它無休止的產生和湮滅節奏的脈動，使其空洞、時間在它的體態中相互交融、滲透、消失。

在石虎的世界中，有四條綠色的河床。在第一條綠色的河流中（非洲寫生時期），既旋轉着水墨空靈多變的大寫意美感，又蕩漾着非洲大地的風土人情、少女的情絲，倒映着西畫中古典的色調、雅致的影子。一九七八年，石虎在異國土地上，他大口地吞噬非歐藝術的乳汁。返航的天空上，他為自己笨拙單調的筆墨而慚愧。他意識到二十世紀的美術多源而相互矛盾，八十年代中國畫應力求中西合璧，借鑒西畫技法升華傳統。他信奉魯迅先生六朝以來已無所謂國畫的觀點，認為追求中國畫姓國，追求所謂傳統的純潔性，主張中西分家，實際上是否定傳統，因為中國美術史從來就是不斷融合外來文化的歷史。在融合的過程中，中華民族所固有的靈魂和血液，永遠不可能失去。

此後，在回國整理作品過程中，他寓歐洲古典油畫美感于中國畫筆墨之中。用孔雀毛筆，以潑辣、剛勁、粗獷、有力的畫面效果，表達他對非洲人民健康、質樸、優美、生動的感受。從《非洲寫生集》中的《少女與山羊》、《汲水人》、《少女》等作品中可窺見一斑。

在石虎世界的第二條河流（西雙版納寫生時期），滾動着一條沒頭沒尾的巨龍（石虎經常採用沒起筆、沒落筆的長綫、短綫），吞吐着黑龍江、黃龍江（黃河）、白龍江（長江）的血液，迂回、穿梭于炎黃大地的山脈，回歸于西雙版納的原始森林之中。石虎數次西雙版納之行激發了他探索的靈感。他認為：藝術家的步伐要能永遠走在人民群眾審美意識的前沿，開拓新的審美領域就必須有新的觀念和美感內涵。他決心拋棄大寫意美感的筆墨約束，探索新的繪畫語言和畫面結構次序。陳老蓮特有的綫條結構和次序給與他較大啟發。他

a headless and tailless giant dragon (Shi Hu always uses long and short lines without starting and ending strokes) swallows and absorbs the blood of Black Dragon River (the Heilongjiang River), Yellow Dragon River (Yellow River), White Dragon River (Yangtze River), tortuous and shuttles in the mountains of Chinese land, and returns to the primitive forest of Xishuangbanna. Shi Hu's several journeys in Xishuangbanna arouse his exploration inspiration. He believes: the steps of artists shall be in front of people's beauty consciousness; creation of new aesthetic domain aesthetic realm requires new concepts and aesthetic connotation. He decides to abandon freehand-brush-ink restriction principles and explores new brush-ink language and image structure and order. Chen Laolian's unique line structure and order illuminates him greatly. From time to time, he pays attention to the natural cracks in roots, wall corners, mountain roads, stones and grass slopes, etc. in the natural landscape of Xishuangbanna, and grasps beautiful factors of line structure, order, trend, and harmonious balance from it. He artfully applies these visual beauties in Chinese figure brush-ink paintings and the natural crack marks replace traditional contour and structure outlines. The natural crack marks, which mainly consists of medium brush tips and has no starting and ending strokes, are round and powerful, strong inside and delicate outside; he considerably inherits Chen Laolian's custom and Xu Gu's dynamism. Wood Sparrow, A Ke Draws Water, Flower Path, Night in Ai Ni, etc. as his representative works in this period.

Flower Path: Green wave shakes on the shoulders of maiden, lines of natural cracks are eavesdropping her whisper. She attracts numerous flowers on the way of herding buffaloes to drop in the heavy primitive mountain path, and lets the gentle mountain melody under her bare feet melodiously flow into Shi Hu's painting. Night in Ai Ni is the night sculptured by powder and ink, Guozhuang Dance in bonfire spins with Shi Hu's natural crack lines, the bridegroom's wine glass in the pile of drunken ink intrepidly rushes into wood doors and sprays on everybody's head.

The works in this period have not gotten rid of the beauty principles of freehand-brush-art, for instance, Sisters of Dai Nationality is one of his representative works. However, the twisted branches in the works violate the layers and sequence of ink, and color splashes challenge the human body structure. If the appreciator wants to hug the three girls of Dai Nationality, a transformed black ink umbrella will welcome you; if you want to carefully look at the girls' appearance, vermilion and Phthalocyanine Blue will continuously disturb your line of sight. You will obviously find that the ink-beauty in 5 layers begin to

時時注意觀察凸凹版納自然景色中諸十樹根、牆角、山路、石頭、草坡等自然裂紋，從中領悟其線條的結構、次序、動向、和諧平衡等美感因素。他把這種美感因素巧妙地應用到中國人物畫中，自然的裂紋綫代替了輪廓綫和結構綫，這種中鋒為主，沒起筆沒落筆的自然裂紋綫條，圓轉道勁，剛入秀出，氣度激越；頗得老蓮遺風，虛谷神韻。《林雀》、《阿克汲水》、《花路》、《優尼之夜》等作品是這一時期的代表作。

《花路》：一澄澄碧波在少女的肩頭搖動，自然裂紋的綫條在偷聽她的私語。放牛的路上她招徠無數層出不窮的花朵，落在沉甸甸的原始山路上，讓赤腳下輕柔的山調悠揚地流向那石虎的筆墨之中。《優尼之夜》是粉與墨雕塑的夜，篝火中的鍋莊舞隨石虎的自然的裂紋綫旋轉，新郎的酒杯在醉墨的堆積中潑悍地衝進木門灑在每個人的頭上。

石虎此時期的作品并未擺脫大寫意美感的約束，如《傣族姊妹》就是代表作之一。但作品中扭轉的樹枝欲侵犯墨的層次和次序，潑彩向人的形體結構挑戰。欣賞者如想去擁抱當中三個傣家少女，迎接您的將是變形的焦墨大雨傘，如想仔細瞧瞧姑娘的容貌，朱砂和靛青藍會不斷擾亂你的視線。你將明顯的發現，五個層次的墨已開始哭泣，因為它們即將死去！

石虎的世界中第三條河流（甘肅寫生時期），是在河西走廊、塞北戈壁上匯積而成的。作品中雄渾姿肆的筆墨傳遞出沙漠戈壁的曠悍之美，象一座座有生命的山峰把我們帶向希望的綠洲。

此時期，石虎極力追求東方神秘智慧和西方現代意識相結合的多樣性美感。他一手伸向傳統，一手伸向現代派；一手伸向原始藝術，一手伸向民間藝術；又一手伸向自己的童年。力圖從詩、書、畫、印的悲傷中逃出來，去彈奏生命深層的律動。他認為：藝術應是一種人的解放，心靈的確定。畢加索之所以偉大，是因為他充分相信了人的尊嚴。他還受禪宗思想影響，認為藝術需技巧上的完善，但祇有在技巧成為一種超然的存在，藝術成為一種“無藝術的藝術”，一切都從無意識中發展起來時，才能打開真誠的大門，讓靈感從心靈深處暢通地流出來。再現自然的機械

weep for they are going to die soon!

The third stream in Shi Hu's world (Gansu Sketch Period) converges in Hexi Corridor and Gobi North of the Great Wall. The vigorous and bold ink in the works expresses intrepid and faceful beauty of desert and Gobi, as lots of living peaks guide us to an oasis of hope.

During this period, Shi Hu strived for the symmetric beauty combined with eastern occult wisdom and western modern consciousness. One of his hands stretches for tradition, another hand for Modernism; one hand stretches for primitive art, another hand for folk art; one more hand stretches for his own childhood. He tries to escape from the grief of poems, books, paintings and seals and play the rhythm in deep life. He believes: art should be a kind of liberation of human and the confirmation of souls. The greatness of Picasso lies in that he fully believes human dignity. He is also influenced by Zen, and believes that art needs perfection of skills, however, only after skill becomes a kind of detached existence, art becomes an "artless art", and everything develops from unconsciousness, the sincere door can be opened to let inspiration flow smoothly out of the deep psyche. The mechanical imitation to reproduce nature ignores the human soul and dignity, as well as human vision and emotion.

Shi Hu believes that there is a kind of profound compatibility between eastern mystic wisdom and western modern consciousness, which is the goal he pursues in his life. The unexpected effects are not to repeat others' patterns and make techniques; the painting language is both complicated yet simple; the details are abstract and the whole is obscure; the parts are made and the whole is in freehand. The entire image is transcendental and generous, which has both the features of the carefree characteristic of Jin people and the kind, serious and precise nature of Tang people, as well as a sense of contemporary futurism, embellished with power and the elegant demeanor of Pollock!

Shi Hu invents brush-ink tools in order to enrich the picture connotation. Since, the brush in his hand has been replaced by coarse fabrics, plastic sheets, wood bars, branches, brooms, mud and sand. Washbasins have replaced ink-stone and feet have replaced hands. Made on the spot becomes made in his home. He expresses his psychological demand with overlapped sweat stains and cocoon veins. He believes: interior and exterior worlds are both two sides of one fabric, all power and lines in the fabric, all types of consciousness and objects are woven into the timeless conditionally linked and impartible net. The fabric net is his world. The sizes

模仿是無視人的心靈和尊嚴，無視人的視覺和感情。

石虎認為，在東方神秘智慧和西方現代意識之間有一種深刻的協調性，這種協調性便是他終身所求的目標。而出其不意的效果乃是不重復別人的格調，不重復別人的制作手法，繪畫語言既復雜又單純；細節抽象，整體朦朧；局部制作，整體寫意。整個畫面超越、寬厚，既有晉人之灑脫，唐人之厚重嚴謹，又有當代未來主義的運動感、力量和波洛克的風采！

石虎不斷革新創作工具，以求加深畫面內涵，手中的毛筆已被粗布、塑料布、木棒、樹枝、掃帚、泥沙所代替。臉盆代替了硯臺，腳代替了手。當場制作代替了回家制作。他用重疊着汗漬和繭紋的粗棉布的肌理表現心靈的需求。他信奉：外部世界和內部世界祇是一塊布的兩個面，在這塊布裏所有的力和綫條，所有形式的意識及其對象，都被織進了無窮無盡相互有條件地聯系在一起不可分割的網絡。這布——網絡便是他的世界。布的肌理有大有小，色澤有濃有淡，表現的世界既動又不動，既遠又近，世界完全在這之內，又完全在這之外。然而無數條奔騰的布的波紋則不斷網起人們的情思，每一瞬間的顛曳都隨着墨的旋律在布的肌理上流成綠色的音符。布的肌理猶如黃河的波浪，祁連山的脈絡，少女的語絲，黃土的紋理，它吞噬了明快的顏色，祇在底部露出一種亮光，一種反射。

這一時期代表作之一《隴山魂》（見彩圖），表達着石虎對紅軍西路軍婦女獨立先鋒團在祁連山犁園口全部犧牲的一種山裂地震式的感受。岩石碎裂了，荒漠的大地長出一個個正直不屈的幽魂，悄悄的朝隴山山谷的荒涼奔去。高麗紙的褶皺與空白造成的刀槍林立的环境和布的垂直綫與水平綫表達的莊嚴、肅穆的氣氛之中，濃墨從紙背透向祁連山的雪峰，自然裂紋綫在布的肌理中縱橫穿插，尋找伴侶，幽靈的尸骨借助後代信徒的力量編成了無數的花圈懸挂在黑色的月亮上。

在該畫構思過程中，石虎為尋找獨特的繪畫語言，忍痛把自己綁在失眠的絞架上。幾天後，他那門大的臉盆浸透與整張高麗紙等大的粗棉布，鋪在十二

of fabric texture are different with dark and light colors, in which the world is expressed between motion and motionless; it is far, as well as close, and the world is completely inside but fully outside as well. However, numerous surged wave of fabric gathers continuously the sentiment of people, and every tremolo flows like green notes on the cloth texture with the rhythm of Chinese ink. The fabric texture is similar to the wave of yellow river, venation of Qilian Mountains, murmur of young girl, veins of yellow earth, swallowing the bright color and exposes certain light and echo.

One of the magnum opus of Shi Hu's collection, Ghosts in Long Mountain (see color picture) represents the seismic feeling aroused in Shi Hu by Women Independent Pioneer Regiment of Xilu Corps of Red Army who have all sacrificed in the Liyankou Battle of Qilian Mountain. The rock cracks, and indomitable ghosts turn up in the desert and run to the desolate valley of Long Mountain. In the background of weapons created by fold and blank of Korean paper, and solemn atmosphere brought about by vertical and horizontal lines, thick ink permeates the peaks of Qilian Mountain from the back of the paper, and the natural lines of cracks intersect in the texture of the cloth. The skeletons of the ghosts with assistance from its descendants weave hundreds and thousands of wreaths and hang them up on the moon.

While conceiving this picture, in order to find a unique language of painting, Shi Hu bound himself on the gallows despite great pain. Several days later, he saturated a coarse cotton cloth as large as the Korean paper with a large basin, then laid it on 12 pieces of Korean paper. He then bound the paper and laid it on the floor. His feet, keeping in time with the disco music, stepped on the plastic sheet (through this purposeless dancing, Shi Hu splashed the ink in spirit, and achieves the effect of painting "without purpose"). The effect of the picture was discerned from the speed and thickness of the ink, and then choice was made with great care. In the process of creation, he believed in inspiration and instinct. When his left leg rose clockwise and became in line with his right hand, inspiration came through his entire body. When his left leg led by the inspiration dipped into the big ink box, and ink splashed over his body, he then appreciated the Ghosts of Long Mountain on his body like a child. The whole process of production expresses his childhood sense of humor.

The inspiration for "White Oleaster" came from the fossil in the remote past of Qilian Mountain. "Stars and moon", "plum and fish", "little Buddhist light", "veins of antlers" (the names for fossils given by Shi Hu), like the sun, flies into the world of Shi Hu. Almost all the pictures are

張高麗紙上，用塑料布捆扎一團，緊貼大地的胸脯。腳隨迪斯科的舞步踏在塑料布呻吟的歌聲中（這種無目的的“舞蹈”，是他努力把一種不費勁的力量後，從“精神上”潑墨，達到“沒有目的”用筆的程式之一。）從墨漿四濺的速度和濃度中，辨別其畫面效果，然後精心選擇，進行創作。在創作過程中，他相信靈感秘密的啟示與本能的警告力量，當他左腿按順時針方向抬起與握筆的右手成一直綫時，靈感便流通全身。當靈感帶着腿伸進大墨盒，墨濺滿全身時，他會非常幼拙地反過來欣賞自己身上的《隴山魂》杰作——整個繪畫過程表達了他童年的幽默感。

《白刺沙棗》的靈感來自于祁連山遠古時代的化石，那“滿天星月”、“梅花魚石”、“小佛光”、“鹿角紋”（石虎自取化石的名字），象一顆顆太陽飛進石虎世界。整幅畫幾乎全部在背面制作，先用定畫液隨感情運轉，然後用墨、粉在紙背層層渲染，最後在正面用自然裂紋綫，破壞定畫液透過高麗紙或皮紙的亮度，從而形成這種神秘而永不復返的效果。

《紅崖峭壁》用布和赭石調朱紅粉（太陽曬幹），配合腳的力量一次制作而成。墨粉配合，層次豐富，產生一種手指無法達到的深沉、宏厚、飽和的效果。為使畫面透氣，他往往在制作前剪一小白紙貼在粗棉布上，讓紙上小白塊的光芒與整塊墨塊形成平衡，如使用某一鮮明的小色塊卻用整個畫面的感情、色相與之呼應，就像山谷回聲一樣激起強烈的共鳴。

《黃土包》的畫面處理類似馬家窯類型的彩陶紋飾一樣地旋轉。制作時先用刀劃破一層紙，然後用勁使墨透向下一層紙，趁墨在皮紙上的濕度，用手指代筆濃墨。

《高原放牧》實際上是石虎心中的她在演出前體驗生活的一個場面。雲朵象一頂頂小白帽飄過她的身邊，石虎心靈的思緒象一根根布紋綫在她肌體中穿梭，組成無數個團塊。石虎不時送她一個飛吻，染紅了她的嘴唇，染藍了她的眼睛。

石虎祇有在以他的才華與大自然的肌理、年輕少女的魅力互補的時候才

painted on the back of Korean paper. After the application of fixed liquid, ink and powder are used on the back of the paper, and finally natural crack lines are drawn on the front to destroy the brightness of the fixed liquid. The never-repeatable effect of mystery is thus achieved.

“Red cliff and precipice” is made one at a time with cotton-fabric and vermeil powder mixed with ochre and the assistance of feet. With the coordination of toner, and rich layers, a deep, magnificent and saturate effect that cannot be brought about by fingers is achieved. To make the picture permeable to air, he usually cuts a small piece of white paper and sticks it on the coarse cotton-fabric so that the brightness of the white square can form a balance with the ink block. The color impression of whole picture echoes with the small bright square, which resonates like the resounds in the valley.

In “Yellow tump”, the picture is treated so that it rotates like the ancient painted pottery of Majia Kiln. A knife is used to lacerate a layer of the paper, and then effort is made to generate the ink to permeate the under layer of the paper. And then he handily substitutes the paint-brush to splash the ink while the ink is wet.

“Herding in the tableland” is actually the scene of a girl (a girl in the heart of Shi Hu) experiencing life before coming to the stage. The cloud is like a small white cap floating around her. The heart of Shi Hu is like fabric string shuttling in the body of her and forming countless clots. Shi Hu every now and then passes his kiss to her, which tints her lips red and eyes blue.

Only when his talent supplements the texture of nature and the charm of a young girl, does Shi Hu look pleasant and more capable. His debauchery is serious with confidence (many head portraits of girls are made on charred ink). He once wrote a poem for his own paintings: This is not a nightmare/ neither is it an illusion/the heart of roses hides the foreordination of the maid/the deep pool with demons/ devotes the sincerity of pious women/ mosquitoes and flies smirch you/ maggots block your throat/ I find you calm, happy and spoony/ this is not mirage/ neither is it apparition/ your image forever stays on the convex of sand and edge of wall/ your heart's V pattern domineers over the heart of the Yellow River/ monsters watch over the stairs/ fierce tiger impinges against the iron door/ babies cries for help/ the black sun rotates violently/ I see you shocked, crying and trembling.

The fourth stream in the world of Shi Hu is the confluence of the periods when he sketched in Africa, Yunnan and Gansu, and is the reflection upon the previous

顯得特別愉快，更加能幹，他的放蕩是認真的，且充滿信心（許多少女的頭像都是在焦墨上制作而成）。他曾為自己的畫寫過一首詩：這不是惡夢 / 這不是幻影 / 玫瑰的心深隱埋了少女的宿命 / 魑魅的幽淵 / 你奉獻了信女的真誠 / 蚊蠅玷污了你的潔白 / 蛆蟲梗塞了你的喉嚨 / 我見你坦然快樂痴情 / 這不是海市 / 這不是蜃樓 / 你十字的祈影在沙凸陞壁永留 / 你心靈的V形在黃河之心高聳 / 魍魎看守在樓梯口 / 猛虎撞擊着鐵門 / 嬰孩呼喊著求救 / 黑色的太陽猛烈地旋轉 / 我見你驚愕、哭泣、發抖。

石虎世界的第四條河流是非洲、雲南、甘肅寫生時期的匯合口，是對前一段濕筆包含春雨，枯筆幹裂秋風時期的反思。

此時期石虎想把一種超越理性的悟性融于這種優美的、轉瞬即逝的視覺藝術之中，更深層地表現出生命的恍惚閃爍。他擁有一種巧妙的技能，這種技能與變幻莫測結了永遠的緣分。大家稱他在此河流中流動的情絲為荒謬而崇高的筆墨。

《舊世碑銘》是向這段時期過渡的作品之一。畫面上一座巨大受辱的母體掩飾着千百萬摧殘的心，裸露的皮膚在濕潤我們失去的記憶。中國辱耻的碑石堆成大山，濺于黃河源頭，淹漬在渤海灣中；眼淚和屈辱凝成的銘文編織着痛苦和哀歌。

在中國畫人物領域的縱向坐標上，石虎留下了歷歷可見的幾點水印。其一，力求新的線條次序、結構，“十八描的嘴唇”在石虎世界裏裂開成一道道紋理。其二，使用新的工具材料，擴大中國畫紙張的表現力和顏料的種類。

在中國畫人物領域的橫向坐標上，我們若拿中年畫家周思聰、李世南、石虎等人作下比較，便不難發現，李世南直接從石魯先生那裏繼承傳統，有着嫺熟的傳統技法，近年來又不斷開拓大寫意美感新的領域，使其推向極致，作品同樣具有現代感。周思聰直接繼承于學院派，既有扎實的傳統筆墨技法，又有牢固的西畫造型功力，她不斷吸收中外各種流派的新觀念和技法，不斷變化自己的風格。石虎則直接來源于工藝制作和水彩、水粉技法，起步時曾對傳統下過一番功夫，但並沒有為傳統所禁錮。

period when the wet paintbrush paints spring rain, and the dry paintbrush paints autumn wind.

Shi Hu in this period attempts to integrate the inspiration transcending reason into this elegant and transitory visual art so as to express the flickering of human life. He has a skill that can well express capriciousness. People call his feeling of love flowing in the stream through brush-ink as ridiculous, but sublime.

"Ancient inscription" is one of the works during the transition period. On the picture is a huge body of a humiliated mother hiding millions upon millions of destroyed hearts. The naked skin reminds us the humiliation China sustained. The steles are piled into a big mountain submerged in the Bohai Bay; the inscriptions written with tears and humiliation are like elegies expressing the pains of people.

On the track coordinate of Chinese figurative-brush-ink painting circle, Shi Hu has left distinct traces. First, he tries new order and structure of lines: "lip with 18 strokes" cracks into veins; secondly, he uses new tools and materials, and increases the expressive force of Chinese figurative-brush-ink painting and the variety of paint materials.

On the cross track coordinate of Chinese figurative-brush-ink painting circle, the comparison of works of Zhou Sicong, Li Shinan and Shi Hu etc., show that Li Shinan inherits the traditional techniques from Mr. Shi Nu and is adept at it. In recent years, he has consistently enlarged new fields for expressing artistic beauty with a sense of modernity. However, Zhou Sicong inherits academism and has not only solid traditional but also western figurative skills. She constantly updates her concepts and skills while adopting from different genres, and changes her own style. Shi Hu uses the techniques of craftsman, design and watercolor. Though learning is difficult at first while acquiring the traditional skills, he is not restricted by tradition.

Li Shinan uses more traditional techniques of Chinese traditional painting; while Zhou Sicong combines both the western and Chinese techniques; and Shi Hu uses both Chinese and western techniques with more emphasis on the latter. Li Shinan draws people with flowers and birds by brush-ink while Zhou Sicong describes people with landscapes skills "Cun-Cha" (a dry brush is used to rub in nearly a line position) and mainly by lines; and Shi Hu integrates variety of skills for the same purpose without restriction of absolute standards and norms.

Shi Hu strives hard in the procession to innovate con-

如從技法上說李世南傾向于中國畫傳統；那周思聰就是中西結合；而石虎則在中西結合的基礎上稍偏重于西。如果說李世南是借花鳥筆墨寫人物，以墨為主；那周思聰就是拿山水皴擦表現人物，以綫為主；而石虎則利用各種特技進行多樣性的綜合熔鑄人物，沒有非此即彼的標準和規範。

石虎繼續在中國畫人物革新這支象裹腳女人的奔跑的隊伍中奮力拼搏。他知道，未來馬上就要討伐他，他必須加快步伐為新藝術的觀念、材料和工具準備好新的祈禱！

當我在《裹腳女人的奔跑》一文中走到暫時終點時，竟象一個個驚嘆號、大問號木然釘在中國未來藝術的跳高杆上，心中殷紅的血滴在一幅幅白紙杰作上，灑下烈火騰騰的六點省略號。夢幻中，未來藝術家們將把自己不斷涌現的藝術觀念迅速發酵，釀成美酒，醉倒春天！

1983年夏于甘肅張掖

1985年春改于長沙

temporary Chinese brush-ink painting, which is proceeding like a woman with bound feet. He knows he should speed up his step towards new concepts, materials and tools for the next art.

Upon the end of the article, Running with Bound Feet, I felt like a exclamation mark or a question mark on the high jump pole of the Chinese future art, with my heart bleeding, 6 drops of blood falling on the white paper forming 6 suspension points.

In my dream, future artists will quickly ferment their ideas of art into vintage and intoxicate the spring!

Written in summer, 1983 in Zhangye, Gansu  
Revised in spring, 1985 in Changsha, Hunan